

CONCERT PARAPHRASE.



# THE MOCKING BIRD

AND

Auld Lang Syne

BY

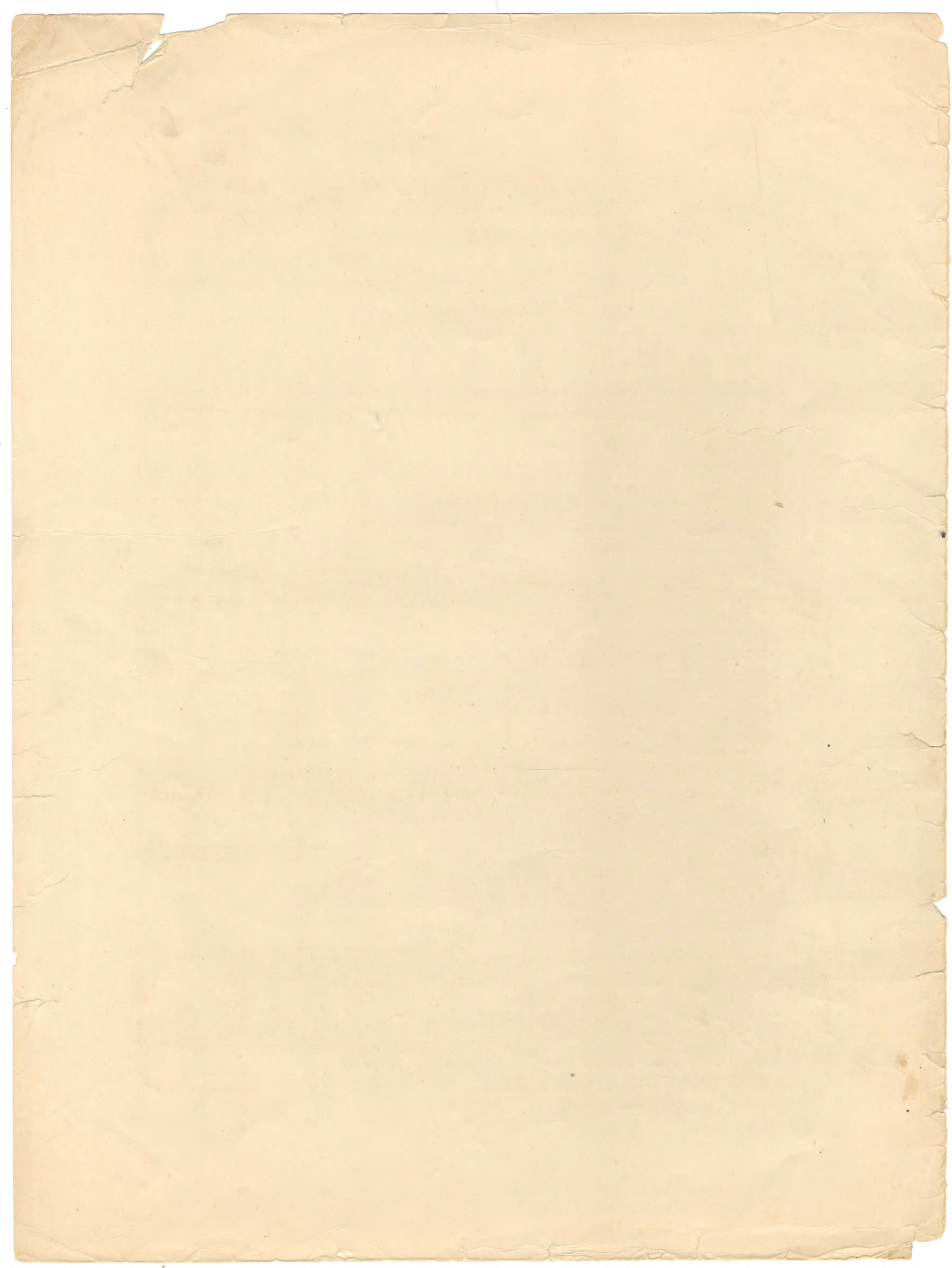
EDWARD HOFFMAN

1.00.



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*ad lib. rall.*

*ad lib. rall.*

*ad lib. rall.*

**Allegro.**

***ff***



Tempo I.

VAR. 2.

*p*

L.H.

The musical score is written for piano and consists of four systems. Each system has a right-hand (RH) and left-hand (LH) part. The RH part features a melodic line with eighth-note patterns and slurs, while the LH part provides a harmonic accompaniment with chords and single notes. The first system is marked 'p' and 'L.H.'. The score includes various musical notations such as slurs, ties, and dynamic markings.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (5, 4, 3, 2) are indicated above the right hand notes.

Second system of musical notation. Continues the melodic and harmonic development from the first system. The right hand maintains its eighth-note pattern with slurs, and the left hand continues with chords and single notes. Fingering numbers (5, 4, 3, 2) are indicated above the right hand notes.

Third system of musical notation. Continues the melodic and harmonic development from the second system. The right hand maintains its eighth-note pattern with slurs, and the left hand continues with chords and single notes. Fingering numbers (5, 4, 3, 2) are indicated above the right hand notes.

Fourth system of musical notation. Continues the melodic and harmonic development from the third system. The right hand maintains its eighth-note pattern with slurs, and the left hand continues with chords and single notes. Fingering numbers (5, 4, 3, 2) are indicated above the right hand notes.

*Allegro.*

Fifth system of musical notation. The tempo is marked *Allegro*. The dynamic is forte (*ff*). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (5, 4, 3, 2) are indicated above the right hand notes.



# LISTEN TO THE MOCKING BIRD

(MELODY BY SEPTIMUS WINNER.)

Be like the bird poised for an instant  
On branches too frail.  
He feels the branch tremble and sings  
In spite of it,  
Knowing that he has wings.—

*Edited by Carl Wilhelm Kern.*

*Victor Hugo.*

EDWARD HOFFMAN.

**Andante.**

AIR. *p*

*mf*



## Marcato il canto.

VAR. 1.

*pp* *L.H.*

*R.H.*





First system of musical notation. The treble clef staff begins with a mezzo-forte (*mf*) dynamic marking. It contains several measures with eighth-note patterns, some marked with a '7' and others with an '8' and a slur. The bass clef staff has a few notes and rests, with asterisks (\*) indicating specific points.



Second system of musical notation. The treble clef staff includes a 'ten.' (tension) marking above a note. The system continues with eighth-note patterns and rests in both staves, with asterisks (\*) marking specific points.



Third system of musical notation. The treble clef staff features eighth-note patterns with '7' and '8' markings. The bass clef staff has rests and notes, with asterisks (\*) marking specific points.



Fourth system of musical notation. The treble clef staff includes eighth-note patterns with '7' and '8' markings. The system concludes with a double bar line and the marking 'R.H.' (Right Hand) with an upward-pointing arrow. Asterisks (\*) mark specific points in the bass clef staff.



VAR. 2.

*mf* mark the melody.

8

8

8

8



**Con brio.**

*pp una corda.*

194 - 17



8-  
Tempo I.

*mf*

8-

8-



**Con brio.**

[illegible]



8-----  
Tempo I.  
*mf*

3 2 7 1 4 3 2 7 1 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

\* \*

8-----

7 1 2 2 7 1 7 7 7 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

\* \*

8-----

7 1 7 7 7 7 7 1 7 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

\* \*

*ff*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

\* \*



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